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THE RELATION OF LONGFELLOW'S *EVANGELINE* TO  
TEGNÉR'S *FRITHIOFS SAGA*

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Shortly after this paper had been completed The "American-Scandinavian Foundation published: *Poems by Tegnér: The Children of the Lord's Supper, translated by Longfellow; Frithiofs Saga, translated by W. L. Blackley*. In the Introduction to this work the editor, Dr. P. R. Lieder, states and proves that Longfellow in his *Evangeline* has taken as the background for the Acadian setting "the impression of Sweden" he had received from Tegnér's *Frithiofs Saga*, a statement which was first made by Edward Thorstenberg in his article "Is Longfellow's *Evangeline* a product of Swedish influence?"<sup>1</sup> (*Poet Lore*, 1908, No. 19, pp. 310-317). Without any knowledge of the publications just mentioned, I myself had been tracing the *Evangeline* back to Tegnér's *Frithiofs Saga*. In an examination of both poems, I was struck by the similarity not only in the matter of background and possibly of the metre, but more especially of the resemblance of the plots. Whether this be "relationship" or mere coincidence I must leave to my readers to judge.

In the July number of the *North American Review* (Vol. XLV, Boston, 1837, p. 149) the Cambridge poet began an extensive treatment of the Bishop of Wexiö's wonderful work on the Old-Icelandic Frithiof tale, which appeared in book form in 1825. Of various passages that especially appealed to him he had given a splendid translation, which Tegnér himself praised highly in a letter to Longfellow of the tenth of July, 1841. Of this thorough study of the Swedish Frithiof saga much apparently remained in Longfellow's memory that between the years 1845 and 1847 found expression in the *Evangeline*.

Considering the naked kernels, stripped of everything not essential, we find roughly outlined about this trend of thought. A boy and a girl grow up together; they fall in love, are then separated, and do not find each other again until years afterward.

Tracing the relation further, we find: Ingeborg is the daughter of a mighty king, Bele, of a very old and renowned family. Evan-

<sup>1</sup>Prof. George T. Flom, University of Illinois, has kindly called my attention to this article. In it Dr. Thorstenberg touches only in a few lines on pp. 307 and 308 upon the subject with which the present article deals.

geline is the child of a well-to-do country nobleman, Bellefontaine. Ingeborg grew up with Frithiof, the son of the brave Thorsten Vikingsson, who was honored everywhere and who served well his country and his king. Evangeline grew up with Gabriel, the son of a blacksmith, Basil Lajeunesse, whom everyone respected. He had been a useful son in his own village and his word in council was highly valued. The respective fathers were from the beginning close friends; Lajeunesse was often in the house of his more distinguished friend, as Thorsten in that of his lord and king. Their children, as already stated, grew up side by side; romping together in field and meadow; attending the same church and school; leading the merry village dance. They were one in heart and soul, a fact that was evident to their fathers and above all things was evident to the respective couples. An unhappy fate (which, to be sure, appears different according to the respective backgrounds of the two poems) tears asunder with ruthless hand the tender bonds of love which had already united the two young hearts. It drives away to the far West the young heroes, Gabriel and Frithiof. The loved ones remain behind with their grief and their longing. Their grief is increased still more by the death of their fathers, who are buried in a very similar manner. Evangeline's father finds his lonely grave on the shore of the raging sea. Ingeborg's father was put to eternal rest in the sand beside the wild ocean. While the heroes are away from their ancestral homes, a fire breaks out and destroys the old homesteads. For years the heroes are forced to roam about in the West, seeking shelter but not finding it. Years later, after fate had led the loved ones through many misfortunes and trials, the respective couples, Frithiof—Ingeborg, Gabriel—Evangeline, meet once more. One might call it a union in God, for the end of both poems contains an unmistakable turn toward the religious, in both epics.

So the principal motive in either poem, the love episode, is similar in the essentials. The accompanying circumstances, the poetic treatment of the material, may be different here and there, but the fact of spiritual relationship cannot be denied, even in regard to minor details. This difference in many accompanying circumstances is based on the absolutely different origin of the material, the historical background (if one may call it that), and especially on the atmosphere surrounding the two poems. Evange-



line's love for Gabriel, as it was handed down to Longfellow from Conolly through Hawthorne, is in the American poem the chief plot, precisely defined, historically and locally, and it bears a Christian stamp. The Old-Icelandic tale which was told by Tegnér is pagan, its source is mythical, and the place of action, of course, is defined only by mythical geography. By Tegnér's master hand the old raw material was polished and modernized in its essentials and thus, figuratively speaking, tuned to Longfellow's pitch. Tegnér wrote in his letter of April 22, 1839, to G. Stephens: "In the saga we find much that is high-minded and heroic . . . , but at the same time we meet occasional instances of the raw, the savage, the barbarous, which required to be either taken away, or at least to be softened. To a certain extent, therefore, it was necessary to modernize, but the difficulty here was to find the fitting 'lagom' (just the thing). On the one hand, the poem ought not too glaringly to offend our milder views and more refined habits; on the other, it was important not to sacrifice the national, the fresh, the vigorous and the natural. There could, and ought to, blow through the song that cold winter air, that fresh north wind that characterizes so both the climate and the temperament of the North. But neither should the storm howl till the very quicksilver froze, and all the more tender emotions of the heart were extinguished!" In another place: "I have been reproached (though I cannot help thinking, without good reason) with having given the love between Frithiof and Ingeborg, for instance in 'The Parting,' too modern and sentimental a cast." But this love, partly contrary to the Icelandic version, often steps entirely into the background, which indicates a difference from Longfellow.

But another point, which is more pronounced in Tegnér than in the Icelandic original, brought the American and Swedish poems essentially nearer, and this is the strongly expressed religious motive, and the external fact, of course, that in both poems the scene is laid on a peninsula in the sea, one in Nova Scotia in the Atlantic Ocean, the other on the peninsulas in the "Kirchspiel" (county) of Bergen, which project into the Sognefjord. But let us stay here a moment. Let us place side by side analogous parts of both poems, in order to observe the suspected relation. (The quotations from Longfellow are taken from the complete

works, Vol. II, Boston, 1871. James R. Osgood & Co. References to Tegnér are made by cantos and lines.)

The first canto with Tegnér reports, as G. Stephens says, (*Frithiofs Saga*. Translated from the original Swedish, G. S. London, 1839), "the youthful graces and exploits of Ingeborg and of Frithiof, their slowly ripening and tender affection." In Longfellow it is similar. Both poems lead us into country districts. In Longfellow it is the village, Grand Pré in Acadia, situated on the sea:

"In the Acadian land on the shores of the Basin of Minas,  
Distant, secluded, still, the little village of Grand Pré  
Lay in the fruitful valley." P. 89.

Tegnér leads us into the quiet country region about the Sognefjord, not far from the North Sea: "Tre mil sträckte sig kring den gårdens ägor, på tre håll dalar och kullar och berg, men på fjerde sidan var hafvet." III, 7.

In Hilding's house and court Ingeborg and Frithiof grow up:

"Der växte uti Hildings gård  
två plantor under fostrarns vård.  
Ej Norden förr sett två så sköna,  
de växte herrligt i det gröna.

Den ena som en ek sköt fram,  
och som en lans är hennes stam." I, 1.

Ingeborg is the daughter of King Bele. Her pedigree reaches to Odin:

"Den tärnan är kung Beles dotter.

Till Oden sjelf i stjernklar sal  
uppstiger hennes ättartal." I, 136.

Evangeline is the child of a well-to-do farmer, Bellefontaine, who lives as a kind of lord at some distance from the village:

"Somewhat apart from the village, and nearer the Basin of Minas, Benedict Bellefontaine, the wealthiest farmer of Grand Pré, Dwelt on his goodly acres; and with him directing his household, Gentle Evangeline lived, his child, and the pride of the village." P. 91.

Frithiof is the son of a rich and good farmer, Thorsten Vikingsson, who had always been a brave champion and was universally loved because of his decisive, manly way, and was highly valued by the king and all the people.

Gabriel is the son of the well-to-do blacksmith, Lajeunesse, who also plays an important rôle in the community because of his strength, his determination and his courage:

“Gabriel Lajeunesse, the son of Basil the blacksmith,  
Who was a mighty man in the village and honored of all men.” P. 95.

The two old men, Bele and Thorsten, were good friends from the beginning, and with the changing fortunes of their lives they held faithfully to one another:

“Derefter talte begge mång’ hjertligt ord  
allt om sin trogna vänskap, berömd i Nord.” II, 121.

Often they had met in Bele’s rich, royal hall:

“Kung Bele, stödd på svärdet, i kungssal stod,  
hos honom Thorsten Vikingsson, den bonde god,  
hans gamle vapenbroder.” II, 1.

In Longfellow there is the same bond of true friendship: “Basil was Benedict’s friend.” P. 96. They, too, often met in their favorite room at the rich Bellefontaine’s fireside:

“Benedict knew by the hob-nailed shoes it was Basil the blacksmith,  
‘Welcome,’ the farmer exclaimed, . . . . .  
‘Welcome, Basil my friend! Come, take thy place on the settle  
Close by the chimney side, which is always empty without thee.’” P. 103.

In the conversation which they carry on, Lajeunesse’s words sound a pessimistic tone. The blacksmith shows that one cannot trust in the future, and one must look out for the English since one does not know what they have in mind:

“Four days now are passed since the English ships at their anchors  
Ride in the Gasperous mouth, with their cannon pointed against us.  
What their design may be is unknown.” P. 104.

In a similar way Thorsten’s words to his son sound a warning note not to build too much on the future and to be prepared for anything:

“Dag skall du prisa, Frithiof, se’n bergad sol sig döljt,  
och öl, när det är drucket, och råd, när följdt.  
På mången sak förlitar sig ungersvennen,  
men striden pröfvar klingan, och nöden vännen.” II, 105.

The calm Bellefontaine in Longfellow thinks more optimistically about the future, and he begs his friend to be mindful of the welfare of his children and share in their common joy:

“Fear no evil, my friend . . . . .  
Shall we not then be glad, and rejoice in the joy of our children?” P. 106.



King Bele, too, thinks first of the welfare of their sons and before death overtakes him, he wished to see them happily united:

“Jag kallat mina söner och din också,  
ty de tillsammans höra, liksom vi två.” II, 13.

The hero and heroine of the two poems should be essentially different, but they have many common characteristics, and too often, in following the natural development, it seems as if much of the *Frithiofs Saga* were carried over directly to the *Evangeline*. Fate carries both into similar paths. That here and there in the descriptions of the heroes, their virtues and deeds, the record of the accidents and happenings, etc., much use has been made of parallelism, cannot be considered as a characteristic of the relationship. It can be found in many epic poems. It is different when one compares the poets' train of thought. Gabriel and Evangeline grow up, the lives of both couples run very similarly:

“Their (Basil and Benedict) children from earliest childhood  
Grew up together as brother and sister.” P. 96.

Exactly so with Tegnér, where Frithiof and Ingeborg are compared to growing plants:

“Der växte uti Hildings gård  
två plantor under fostrarns vård.  
Ej Norden förr sett två så sköna,  
de växte herrligt i det gröna.  
Den ena som en ek sköt fram,  
och som en lans är hennes stam: . . . . .  
Den andra växte som en ros. . . . .” I, 1.

The comparison is carried out strikingly in the fourth stanza: “The storm will blow around the earth and the oak will struggle with it. The spring sun will glow in the heavens and then the rose will open her red lips.”

“Men stormen skall kring jorden gå,  
med honom brottas eken då,  
och vårsol skall på himlen glöda,  
då öppnar rosen läppar röda.” I, 13.

Further on it says, “Accordingly they grew up amid joy and pleasure and Frithiof was the young oak tree, while the beautiful Ingeborg was the rose in the green of the valley.”

“Så växte de i fröjd och lek,  
och Frithiof var den unga ek;  
men rosen uti dalar gröna  
hon hette Ingeborg den sköna.” I, 17.



So they blossomed forth. No task was too hard for Frithiof to undertake for Ingeborg. He brought her safely over the dark depths in his rocking boat, he carried her over brooks, and he gave her flowers, berries, and whatever was most beautiful in nature. No tree was too tall for him, no bird's nest too high, as is beautifully stated in I, 20-48. And when he had learned his first runes, he proudly hurried home in order to tell his Ingeborg about them. These relations, painted in the somewhat rude Northern coloring, are modernized by Longfellow.

"Father Felician . . . . .

Priest and pedagogue both in the village, had taught them their letters." P. 96.

But they also played together and watched, as children are wont to do, the work of the blacksmith Lajeunesse when he shod the horses' hoofs. Winter and summer alike brought amusing entertainment and pleasure to Evangeline and Gabriel (pp. 96-97).

"The childhood days fly by, and in a short time a young man stands there, with fiery eyes, which beseech and hope; there stands a maiden with budding breast."

"Men barnets dagar flyga bort,  
der står en yngling inom kort  
med eldig blick, som ber och hoppas  
der står en mö med barm, som knoppas." I, 49.

And in the *Evangeline*:

"Thus passed a few swift years, and they no longer were children.  
He was a valiant youth, and his face like the face of the morning,  
Gladdened the earth with its light, and ripened thought into action.  
She was a woman now, with the heart and hopes of a woman." P. 97.

It is evident to both that they love each other. From childhood it has been so, and Ingeborg says beautifully, "I love Frithiof. Oh, as far back as I can think, I have loved him. This feeling was born with me; I do not know when it began—I cannot even think that there has been a time when it did not exist."

"Jag älskar Frithiof. Ack, så långt tillbaka,  
som jag kan minnas, har jag älskat honom;  
den känslan är ett årsbarn med mig sjelf;  
jag vet ej, när hon börjat, kan ej ens  
den tanken fatta, att hon varit borta." VIII, 43.

Frithiof says that Ingeborg had been his love from youth:

"var mig kär från barndomsdagar;" VI, 30.

Evangeline's love for Gabriel needs no proof. In her early years, when other young men tried to win her love, and knocked at her door and her heart, it was Gabriel only who was welcome:

"Many a suitor came to her door, by the darkness befriended,  
And, as he knocked and waited to hear the sound of her footsteps,  
Knew not what beat the louder, his heart or the knocker of iron;  
Or at the joyous feast of the Patron Saint of the village,  
Bolder grew, and pressed her hand in the dance as he whispered  
Hurried words of love, that seemed a part of the music,  
But among all who came, young Gabriel only was welcome." P. 59.

The lovers often meet and sit together. Hand in hand they spend the whole evening, until night comes and separates them:

"Han satt vid dess sida, han tryckte dess hand," IV, 13.

"Så suto de hviskande dagen om,  
de hviskade ännu, när qvällen kom,  
som aftonvindar  
om våren hviska i gröna lindar." IV, 41.

Longfellow:

". . . . . By the window she stood, with her hand in her lover's." P. 106.

"Thus was the evening passed. Anon the bell from the belfry  
Rang out the hour of nine, the village curfew." P. 112.

Then they go home and in sweet dreams the god of sleep builds spiritual bridges between them:

"När Natten uppå fästet står,  
verldsmodern med de mörka hår,  
och tystnad rår och stjernor vandra,  
då drömma de blott om hvarandra." I, 113.

With Longfellow the idea has been carried much further:

"Little she dreamed that below among the trees of the orchard,  
Waited her lover and watched for the gleam of her lamp and her shadow.  
Yet were her thoughts of him, and at times a feeling of sadness  
Passed o'er her soul, as the sailing shade of clouds in the moonlight  
Flitted across the floor and darkened the room for a moment.  
And, as she gazed from the window, she saw serenely the moon pass  
Forth from the folds of a cloud, and one star followed her footsteps,  
As out of Abraham's tent young Ishmael wandered with Hagar." P. 113.

The fact that the lovers often think and dream of one another, is told in many places in both poems. Also the descriptions of the forest, field, plain, and sea often show much similarity, but

there are similar descriptions to be found in hundreds of other poems. For more than one reason I think here of Bernardin de Saint Pierre's *Paul et Virginie*, especially. Also the predominating strains ("Stimmungsbilder") which so often look alike are to be left entirely out of consideration in proof of relationship. Let us consider one single motive, of itself quite unimportant, but remarkable on this very account. In the third canto, which was translated in part by Longfellow (Review), Tegnér speaks of herds with shining fleece and with udders longing for the pails (III, 15). This picture must have remained especially vivid in Longfellow's memory, for he speaks in a similar manner several times, as pp. 101, 128.

Soon a cruel fate interferes with the hitherto peaceful life of both these couples. In Longfellow, the English come; in Tegnér the brothers of Ingeborg. Both are, of course, only the means to an end. They become caricatures, and absorb the interest of the poet only for a short time. In the Northern poem, a "Ting" is held at the "Graveshill" ("Jag kom till Tinget uppå ättechögen . . . ." VIII, 85), where Frithiof's fate is decided, and Ingeborg waits for her lover, to hear the result, but he does not appear immediately:

"Det dagas ren, och Frithiof kommer icke!  
I går likväl var redan Tinget utlyst  
på Beles hög." VIII, I.

In the American poem the gathering which was decisive for Gabriel's future, was held in the church, and likewise Evangeline comes to hear of Gabriel's fate.

"Meanwhile, amid the gloom, by the church Evangeline lingered.  
All was silent within; and in vain at the door and the windows  
Stood she and listened and looked, till, overcome by emotion,  
'Gabriel!' cried she aloud with tremulous voice; but no answer  
Came from the graves of the dead nor the gloomier grave of the living." P. 123.

While the "Ting" went on, Ingeborg sat in Balder's temple and wept (V, 106). But the god gave her strength in this hour of need.

Evangeline was at home with her troubles and cares, and God, "Who rules the world," speaks in a tempest consolingly to her. It has already been shown that in the background of both poems is religion, and a belief in God is present in its pagan or Christian form corresponding to the situation.



The inevitable happens; the lovers are separated. The picture drawn is similar. Evangeline sees Gabriel, pale and white, approaching. She waits for him on the shore:

“Halfway down to the shore Evangeline waited in silence,  
Not overcome with grief, but strong in the hour of affliction,  
Calmly and sadly she waited, until the procession approached her,  
And she beheld the face of Gabriel pale with emotion.  
Tears then filled her eyes, and, eagerly running to meet him,  
Clasped she his hands, and laid her head on his shoulder, and whispered:—  
‘Gabriel! be of good cheer! for if we love one another  
Nothing, in truth, can harm us, whatever mischances may happen!’ ” P. 126.

In the same way Ingeborg also waited on the seashore, where she said farewell to Frithiof. “White and wild,” he finally comes. In Tegnér this leave-taking is rather drawn out. The whole of the eighth canto is given over to it. The ships are ready and the young heroes leave their loved ones. These stand for a long while and look at those departing:

“Länge jag såg  
seglet i vester, det flög på sin våg.  
Ack! det är lyckligt, får följa  
Frithiof på bölja.” IX, 5.

Longfellow:

“So unto separate ships were Basil and Gabriel carried,  
While in despair on the shore Evangeline stood with her father.” P. 127.

We know that Gabriel goes to the West; Frithiof does likewise:

“Rakt i vester, rakt i vester  
skall det gå, hvart böljan bär.” X, 51.

Frithiof longs to be away from the North, “Hvad är mig Norden?” He wants to be free, free like the storm of the mountains, “Men jag vill vara fri, så fri som bergens vind.” VIII, 197.

In the same way Gabriel sought “a free land” in the West where “no King George of England shall drive you away from your homesteads.” P. 158. Of these Western lands we hear that everything is beautiful, lovely, resplendent and better than the Northern home.

There is so much there which the North has never had:

“. . . . . mycket var att skåda,  
som Frithiof ej sett förr.  
Grofhyflad plank kläder  
ej nakna väggar der,  
men dyrbart gyllenläder  
med blommor och med bär.

Ej midt på golfvet glöder  
 den muntra brasans sken,  
 men emot vägg sig stöder  
 kamin af marmorsten.  
 Ej rök i sal sig lade,  
 ej sågs der sotad ås,  
 glasrutor fönstren hade  
 och dörren hade lås." XI, 131.

With Longfellow:

"Far in the west there lies a land. . . . ." P. 164.

". . . . . a home that is better perchance than the old one!  
 Here no hungry winter congeals our blood like the rivers;  
 Here no stony ground provokes the wrath of the farmer.  
 Smoothly the ploughshare runs through the soil, as a keel through the water.  
 All the year round the orange groves are in blossom; and grass grows  
 More in a single night than a whole Canadian summer." P. 157.

In the Swedish poem as well as in the American a fire breaks out and destroys the heroes' homes. In Tegnér we are told about the ruined court of Frithiof:

"Den nakna eldstad står upp ur mullen,  
 lik kämpens benrad i ättekullen;  
 der gården var, är ett svedjeland,  
 och askan hvirflar kring härjad strand." XII, 55.

With Longfellow:

"Suddenly arose from the south a light, as in autumn the  
 Blood-red moon climbs the crystal walls of heaven, and o'er the horizon  
 Titan-like stretches its hundred hands upon mountain and meadow,  
 Seizing the rocks and rivers, and piling huge shadows together.  
 Broader and ever broader it gleamed on the roofs of the village,  
 Gleamed on the sky and the sea, and the ships that lay in the roadstead.  
 Columns of shining smoke uprose, and flashes of flame were  
 Thrust through their folds and withdrawn, like the quivering hands of a martyr  
 Then as the wind seized the gleeds and the burning thatch, and uplifting,  
 Whirled them aloft through the air, at once from a hundred housetops  
 Started the sheeted smoke with flashes of flame intermingled." P. 131.

About Ingeborg's father we heard that he had wanted a grave for himself and his friend, Thorsten Vikingsson, near the sea:

"Men läggen oss, I söner, i högar två,  
 på hvar sin sida fjärden vid bölja blå." II, 145.

We find in the beginning of the third canto that his wish has been fulfilled.

In a like manner Evangeline's father was buried: "and there in haste by the seaside, . . . . they buried the farmer of Grand Pré." P. 133.

After this Evangeline leaves home: "Leaving behind the dead on the shore and the village in ruins", p. 134, and turns her sad steps in search of her lover. Here it often seems as if Evangeline and Frithiof change places. In Tegnér it is Frithiof who searches and wanders, and he speaks words that Evangeline might have spoken:

"Så länge ännu solen tömmer  
sin purpurglans på blomstren varm,  
lik rosenfärgadt skir, som gömmer  
en blomsterverld, min Ingborgs barm;  
så länge irrar jag på stranden,  
af längtan, evig längtan tård,  
och ritar suckande i sanden  
det kära namnet med mitt svärd." VII, 9.

Our respective hero and heroine have much in common; nevertheless, they are very different. This is only natural when we consider the different sources and the treatment of the authors. Tegnér says expressly in the letter to G. Stephens (that has already been mentioned): "It was not Frithiof, as an individual, whom I would paint; it was the epoch of which he was chosen as the representative." Or in another place where he speaks of Frithiof's character: "The noble, the high-minded, the bold, which is the great feature of all heroism, ought not, of course, to be missing there; and materials sufficient abounded both in this and many other sagas. But together with this general heroism, I have endeavored to invest the character of Frithiof with something individually Northern—the insolent daring rashness which belongs, or at least formerly belonged, to the national temperament." Examining Evangeline's character after this analysis, we are better able to understand the differences and the similarities.

Only one thing may be mentioned: the motive of Ingeborg's longing for Frithiof and Evangeline's for Gabriel are handled so similarly in both poems and are expressed so frequently, that there is no need of proof. Inversely, Frithiof and Gabriel speak of the ones they love, whom they left behind. In Tegnér:

"Men när han talar åter  
om älskad Ingeborg  
hur ömt den sköna gråter,  
hur ädel i sin sorg;  
då suckar mången tärna  
med kinderna i brand." XI, 209.



Basil Lajeunesse himself tells Evangeline how sad it has been for all the neighbors, men as well as women, to hear Gabriel constantly talking about her, his beloved:

“Thinking ever of thee, uncertain and sorrowful ever,  
Ever silent, or speaking only of thee and his troubles,  
He at length had become tedious to men and to maidens,  
Tedious even to me . . . .” P. 154.

Frithiof had promised his beloved, “to come back again on the first day of spring.” Ingeborg had firmly trusted in what her lover had told her and she hoped: “When the spring comes again, he will come back,” but she feared that fate had still further played her false, and she might never again meet her lover:

“När det blir vår,  
kommer han hem, men den älskade går  
ej till hans möte i salen,  
icke i dalen.” IX, 13.

Evangeline is at the Mission, where also Gabriel has been. He had promised to come back again in the fall, but like Ingeborg she, too, waited in vain:

“‘Far to the north he has gone,’ continued the priest, ‘but in autumn When the chase is done, will return again to the Mission.’  
Then Evangeline said, and her voice was weak and submissive.  
‘Let me remain with thee, for my soul is sad and afflicted.’” P. 172.

But we know that our respective hero and heroine lived many grievous and sorrowful years before they again met their loved ones. We know how they mourned and grieved and longed; we know, also, how cruelly they were treated by fate.

Ingeborg was forced to marry an old king, Ring. Her brothers gave her to this powerful ruler because otherwise he would have taken their kingdom:

“För brödrén sattes då två beting;  
sin syster skulle de ge kung Ring,  
hon ensam kunde hans skymf försona;  
om ej, så toge han land och krona.” XII, 101.

Ingeborg sees in this new trial the hand of Divine Providence and ascribes it to the Norns:

“Väl hörde ingen den ädlas klagan,  
hon teg, som Vidar i gudasagan;  
hon sörjde tyst. . . .” XII, 163.

Evangeline, too, was urged to marry some one else:

"Then they would say, 'Dear child! why dream and wait for him longer?  
Are there not other youths as fair as Gabriel? Others  
Who have hearts as tender and true, and spirits as loyal?  
Here is Baptiste Leblanc, the notary's son, who has loved thee  
Many a tedious year; come give him thy hand. . . .'" P. 138.

She, too, considers it as the will of God, and without complaining she roams her lonely way with the one consolation:

"Patience; accomplish thy labor; accomplish thy work of affection  
Sorrow and silence are strong, and patient endurance is godlike,  
Purified, strengthened, perfected and rendered more worthy of heaven." P. 139.

Ingeborg thought that she would never again see her lover, and was ready to die, and Frithiof was to receive a farewell greeting from her:

"Men säg för ingen den svagas strider,  
jag vill ej ömkas, ehur jag lider;  
kung Beles dotter fördrar sin sorg,  
men helsa Frithiof från Ingeborg." XII, 183.

Is it not the same in the case of Evangeline? In a convent she is going to end her days, following faithfully in the footsteps of her Saviour:

"Other hope had she none, nor wish in life, but to follow  
Meekly, with reverent steps, the sacred feet of her Saviour." P. 138.

Yet matters were to turn out differently. Fate brought the lovers together again before they died. The manner in which this happened is different in the two poems, but that is of no importance for our study. The main thing is that the last part of both poems has the same thought at the bottom: a religious thought prevails throughout, a hint of immortality, the consciousness that everything stands in the power of a higher law, and that the immortal gods in heaven guide everything; like a mighty harmony it is woven through the wonderful melody of the finale. Thus in Tegnér: "Whatever happens has been ordained above in greater measure":

"Ty hvad som sker härnere, det har redan skett  
i större mått deruppe." XXIV, 119.

Or in another place: "The best is only the gift of the good gods"—  
"ty det bästa är dock gode gudars gåfva." XXIV, 242, and especially: "The earth is only the shadow of the heaven; life is but the entrance to the Temple of Balder beyond the stars":

"Ty jorden är dock himlens skugga, lifvet är  
förgården dock till Balderstempleet ofvan skyn." XXIV, 191.

Evangeline had sought and found refuge in the convent. Serving her God and her Saviour, she wished to end her days because we are to seek and strive for a higher life after this perishable one on earth. "Father, I thank Thee" are the last words which come from the lips of the pious sufferer, when she at last holds her long lost lover in her tired arms, and then death releases her both from the joys and sorrows of this world and she passes into a better world beyond.

"All was ended now, the hope, and the fear, and the sorrow,  
All the aching of the Heart, the restless, unsatisfied longing,  
All the dull, deep pain, and constant anguish of patience  
And as she pressed once more the lifeless head to her bosom,  
Meekly she bowed her own and murmured, 'Father, I thank Thee.'" P. 184.

That the poetic thought of "Death as a Reconciler" exists in both poems, may be mentioned as a last instance of similarity. In Longfellow:

"And, as she looked around, she saw how Death the consoler,  
Laying his hand on many a heart, had healed it forever." P. 182.

In Tegnér:

"På jorden går försonarn kring och heter död." XXIV, 155.

In conclusion, some of the instances that have seemed to offer proof of the suspected "relationship" may be summed up as follows: Scenery and place of action are almost alike; the heroines are the daughters of rich, influential, noble leaders in their respective places, while the heroes are the sons of lesser, though by no means unimportant men who stand in a kind of subject relationship to their richer, nobler friends, in whose houses they foregather. Both of the latter look somewhat pessimistically into the future, while the two rich "noblemen"—if one might call them so—are optimistic and are concerned about the welfare of their respective children. Gabriel and Evangeline, on the one hand, Frithiof and Ingeborg on the other, grow up together, study together, dance together, until love springs up between them; then they sit together in the evening, hand in hand; dream of each other and vow never to leave one another. But later they are separated by fate. In both cases, a council is held before the two men—the heroes—leave. During these councils, the heroines are waiting and longing for the return of the lovers. Finally the lovers appear, looking wan and pale. They are doomed to leave their



homes, but because they are going to the rich West, where everything is better than in the cold North and where they will find a "free" land, they leave more or less gladly. When the ships carry them off, the heroines stand for a long time watching by the seashore, grieving for their lovers. Soon after their departure a fire breaks out and destroys their respective homes. The heroines bear this disaster and besides that, there comes also the sorrow over the death of their fathers. The fathers are both buried in the sand of the seashore, which is rather strange with Longfellow because shortly before he had spoken of a churchyard with its graves. Both Frithiof and Gabriel think and speak very often of the beloved ones they have left behind. But years elapse before they meet again. Meanwhile, both of the heroines are urged to give up their betrothed and to marry someone else. Though Ingeborg is forced to do so, Evangeline refuses; both trust in God and hope firmly that their beloved of old will come back. In both poems we notice from now on a pretty definite turn into the religious. Years after, both couples meet again. It is a reunion in God, as I said before, with a gloomy outlook in both poems upon the "Reconciler Death."

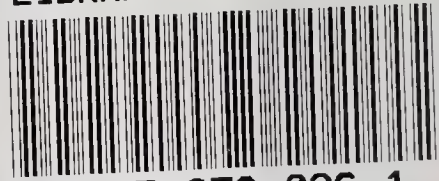
These are some of the most important similarities. Details, though sometimes striking as well as convincing in their likeness—such as words, expressions, congruencies in figures of speech, metre, local background and general coloration—have not been exhaustively considered in this article. Whoever regards the statements made in this paper as proofs of a relationship between the two poems may easily find more points of resemblance. One may reject some of them; but it can scarcely be denied that Evangeline is a god-child of Frithiof; one, however, who, because of her noble antecedent, loses none of her own beauty or personality but, on the other hand, gains by it.

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*University of Vermont, March, 1915.*



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